

THE PORT WASHINGTON HIGH SCHOOL ORCHESTRA

RICHARD N. RUSACK, *Conductor*

Port Washington, New York

PRESENTS A

CONCERT

PAUL D. SCHREIBER HIGH SCHOOL AUDITORIUM

SATURDAY, MAY 9, 1970

8:30 P. M..

ORCHESTRA PERSONNEL

Violins

Diana Mann
Concertmaster
Katherine Bridges
Principal 2nd
Richard Quittmeyer
Elizabeth Levin
Mary Wilson
Deborah Allen
Steven Wood
Steven Duff
Gabrielle Horowitz
Sandra Dickinson
Joan Sibigroth
Anita Lack
Jamie Harris
Mary Chris
O'Connor
Mindy Daniels
Steven Kaim
Peter Chang

Violas

James Uhl
Roy Nydorf
Marjorie Lange

Cellos

Roger Weaver
Lee Jonath
Gregory Wood
Melissa Mell

Basses

Christine Pines
David Minkow

Flutes

Kathryn Baer
Constance Gowen
Janet Flowers

Oboes

Robert Falkowitz
James Velleman

Clarinets

Steven Corteselli
Katherine Luby

Bassoons

Robert Horowitz
Paul Hewitt

French Horns

Mark Hoffman
Peter Pickow
Marjorie King
Robert Erbach

Trumpets

Paul Deyo
Robert Manso
Richard Graves
Hans Haselbach

Trombones

Edward McIlhenny
Sanford Caplan
Frank Leto

Tubas

James Udell
Dan Bartlett

Timpani

JoAnne Walker

Percussion

Steven Oldford
Richard Ottum
Gary Rose
Gregory Derian
James Bernhard

Piano

Jane Friedman

GIRLS CHORUS PERSONNEL

Alison Atz
Darcy Bell
Susan Benavidez
Kim Blackburn
Robin Blackburn

Mary Lynn Conte
Terri Goldrich
Michelle Irvin
Carol Labue
Barbara Lahm

Deborah Monfort
Carol Newton
Angela Prudente
Lisa Winkworth

PROGRAM

Sonata Pian e Forte Gabrielli

Overture to Fidelio Op. 72 Beethoven

Clarinet Concerto No. 2 in E flat Op. 74 Weber

1st Movement—Allegro

Steven Corteselli, Clarinet

The Schreiber High School Orchestra

O Dearest One, Thou Hast My Heart Schumann

Cantate Domino Pitoni

My Heart Is Offered Still To You Di Lasso

Oh Didn't It Rain Burleigh

The Weather's Criminal Goldsmith

1. Smog

2. Cold

3. Colder

4. Warm

Bought Locks Mennin

Going Out of My Head Alton

The Schreiber Girls Chorus

Mary Ann Percy, piano

Philip Glover, Director

Dovetail Overture, Op. 12 Muczynski

The Unanswered Question Ives

Paul Deyo, Trumpet

Batuque Fernandez

Rakoczy March Berlioz

PROGRAM NOTES

Giovanni Gabrielli, (ca. 1557-1612) composed the Sonata "Pian e Forte" while serving as choirmaster and organist at the famous cathedral of San Marco in Venice. It is written in the style of the double chorus Venetian motet, and is the first instrumental work in music history which designates particular instruments for each part. Also interesting is the piano and forte designation. The former is used when one choir plays alone, and the second, when the choirs play together. It is one of the earliest examples of dynamic markings in music.

Ludwig van Beethoven (1770-1827) The *Fidelio* overture is the last of four overtures Beethoven wrote for his only opera "Fidelio". It was written for the 1814 revised version and is much smaller proportioned than the other three. It is a dramatic work with alternating allegro and adagio sections.

Carl Maria von Weber (1786-1826) was a pupil of Michael Haydn, and a pioneer in the German opera school of the 19th century. He wrote in a dynamic manner, his works being rhythmic, full of contrast, and technically brilliant. He was a champion of instruments such as the viola, bassoon, and clarinet, which prior to his time had received little recognition as solo instruments. The Clarinet Concerto No. 2 is an excellent example of his brilliant writing for this instrument.

Robert Muczynski (1929-) The *Dovetail Overture* was commissioned by the Ford Foundation, and first performed in 1960 by the Oakland Symphony Orchestra. The title indicates the dovetailing of melody which is found throughout the work. Muczynski, a student of Alexander Tcherepnin, is presently professor of composition at the University of Arizona. His works have been performed by many leading American and European orchestras.

Charles Ives (1874-1954) Ives grew up in a small New England town, and went on to become a millionaire insurance executive, as well as one of the first great modern American composers. His music was hardly known during his lifetime, and much of it is still unknown today. This is due in part to its technical complexities, and Ives' use of dissonance. "The Unanswered Question", written in 1908 presents "The Perennial Question of Existence", which is intoned by the trumpet. The hunt for the "Invisible Answer" is undertaken by the winds "and other human beings" and becomes gradually more active. The strings play softly throughout, and represent "The Silences of the Druids—Who Know, See, and Hear Nothing". As time goes on, "The Fighting Answerers" seem to realize a futility, and begin to mock "The Question". "The Question" is asked for the last time, and "The Silences" are heard in "undisturbed Solitude". The quotes are from Ives' preface to the score.

Oscar Lorenzo Fernandez, (1897-1948) was one of Brazil's leading composers. One finds in his music the spirit of the Brazilian folk song and native dances clothed in modern orchestration. The "Batuque" is a movement from a larger orchestral work entitled, "Reisado do Pastoreio", and is subtitled, "Danza di Negri".

Hector Berlioz (1803-1869) Berlioz states in the score: "The theme of this march, which I have set for orchestra and developed, is celebrated in Hungary and known by the name of the Rakoczy March; It is of ancient origin, and the composer is unknown". The march is taken from the Dramatic Legend, "The Damnation of Faust" which was written in 1846.

